

HUDSON SUPER SIX IS IN CITY

It's here, the new 1917 Hudson Super-Six, and it is some car.

When Cal Messner, manager of the Hudson Sales company, said "come down to see the new cars no one appreciated what sort of treat he had in store. But Mr. Messner certainly did give more than was expected.

The first noted was the radiator. There are lots of peculiar hoods, radiators and things on the market but this is the most novel of all. Shutters on the radiator. Has anyone ever seen one? The shutter is built like any ordinary window shutter and works from the driver's seat. It is for winter or summer driving. In winter, close the shutter and the radiator keeps warm and no trouble is encountered in starting but when the radiator becomes warm press a button and presto. It is just like any other radiator.

After the factory dust was cleaned from the seats a demonstration was given. The new upholstery, and the concave seats made one forget that there were troubles in the world and to make it even more realistic Mr. Messner showed some of the new Hudson features, talking as though to a prospective buyer.

The motor meter is now a part of the regular equipment and, altogether, the new Hudson Super-Six is really one of America's finest as well as most beautiful cars.

VALLEY HARDWARE IS STILL WINNING

The Valley Hardware Bowling team gave the Phoenix Steam Laundry team a cleaning last night on the St. Elmo alleys, winning the big two out of three. The scores made by the Hardware team in the last two games are considered marvelous as they have but practically no team work. Isadore Cooper was the star bowler on the Hardware team rolling an average of 131 points.

The Laundry team claimed they would have won had they had their full team shooting, of course they were expected to put up an all of some kind.

The following score was presented by score keeper Bannister:

Phoenix Steam Laundry		
Player	Score	Score
Lynn	179	180
McGowan	184	171
Dog	150	150
Byers	132	187
Fletcher	174	192

Valley Hardware Co.		
Player	Score	Score
Todd	151	150
Jenner	160	182
Layton	155	188
Cooper	144	189
Leonard	134	195

*Jensen took Leonard's place.

Join the Y. today.—Adv.

COYOTE TRACKS—

News And Comment
Of The
High School
By Louis Hart

Tribute was paid Abraham Lincoln yesterday by all the English classes in school. Holiday was out of the question but the great president was given justice never-the-less. After all the tales were told every one was convinced that he was a great man.

Glendale and P. H. S. clash on the high school diamond next Saturday. Hope it's not an off day like the last game. Coach Facker will take care of the boys who were not up to the mark on Saturday. There will be a big shakeup in the team this week. Here's hoping for victory.

Yesterday was Monday. Couldn't stay awake in any of the classes. Cloudy weather would force a minister to go to sleep in church. Honest we went to bed early, too.

May 25, long time off yet, but we may graduate even if it is still months away. Hate to leave the old school.

JIMMY LAVENDER IS TO PITCH FOR PHILS



Jimmy Lavender.

Jimmy Lavender, who has been pitching for the Chicago Cubs since 1912, will appear in a Philadelphia uniform next season. Lavender goes to the Phils in exchange for Al Demaree, who, by the way, has been active in the baseball strike. The deal was an even trade with no money consideration. Lavender pitched good ball for the Cubs last season.

Had some good old times during the four years.

Boost the track team. The poor fellows have to run 100 miles a night to get in training or even make the team. They are not doing it for their health but for the honor of the school and the pleasure of the student body. Coach Geary cannot make a team alone. There must be a few good ones to assist the good runners. If you are a freshman come out. During your second year in school you will have a chance to partake of the glory that is earned by the athletes. Boost it.

Stung again. Thought there would be an assembly yesterday. Got fooled, but we made ourselves believe that we did have one. Today, in all probability, the long lost four bell will sound in every building. An assembly is being planned that will not soon be forgotten. The Coyote and track boys will have full command of it. The Coyote will be a big surprise on the students we promised that we would not say anything about it until it comes off. It's a bear.

All the high school kids who were in the Elk's Hawaiian minstrel will be entertained tonight at the Rose Tree. The alumni "H" baseball game which will be played February 22, is the next big event. The varsity will show the old timers how to play the great American game. Watch and see. Even if they have the big winner, Johnny Bagzoria.

Katrina Shage, who is one of the principals in the Junior play, "A Woman's Honor," is certainly starring in her part. It is a very affectionate part. Miss Shage is learning rapidly. Miss Laureen Olson is also holding her part cleverly.

Bert Dorris, the clever amateur actor, is playing lead in the play and is deserving of mention. Herbert Shelly is also a member of the cast and is an old hand on the high school stage.

Happiness again prevails about the high school campus. Miss Harber, who has been ill for the past week, is back. She was missed by the student body. Again we smell the swell "cats" in the domestic science building.

The students will hear with regret that Mrs. Engles left school to attend the funeral of her father who died recently.

Wish it would rain.

Pinney and Dorris pulled off a dog race from Mesa Sunday afternoon. Dorris won. His dog made it in one hour and a half and Pinney's dog had not showed up yet. He is now out looking for him.

The canal is the most serious problem that confronts the school. At the fall game Saturday it cost the athletic association just about \$19 for new balls.

The newspapermen on the high school paper are given strict rules to obey.

First—Get to class on time.

Second—Remain until specifically excused.

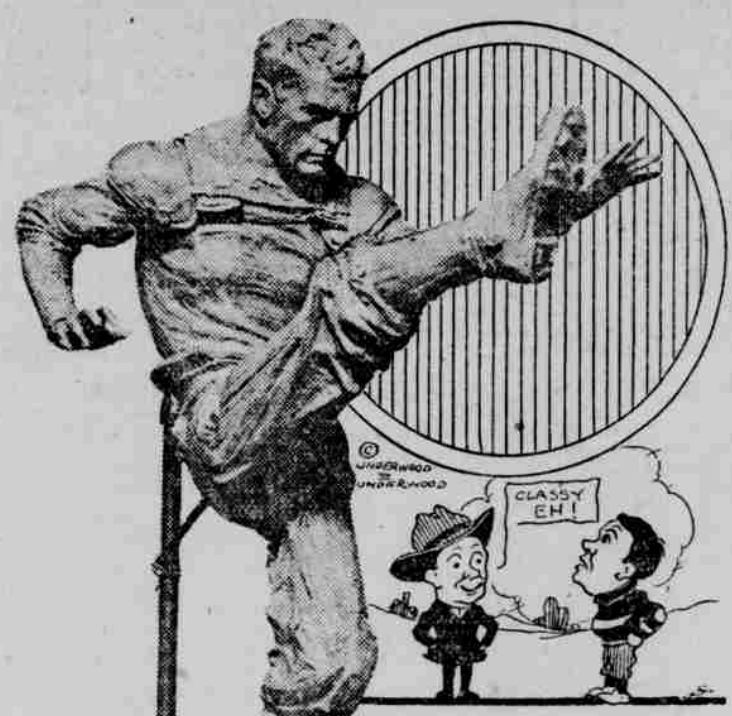
Third—Sit down, be quiet and work.

Fourth—Get results and keep your promises.

Who will be the next one married from the Coyote clan, huh?

Hire a little salesman at The Republican office. A Want Ad will see more customers than you can.

FOOTBALL TROPHY FOR NEXT SEASON'S VICTORS IS EXCELLENT PIECE OF ART



J. L. Lambert's football championship trophy.

A statue glorifying the football hero has recently been completed by J. L. Lambert, a sculptor of note, and it will be used next season as a trophy to be awarded to the school whose team is named by experts to be the season's winner. 1917 will be the first year that a championship trophy has been awarded to the season's leading football team and the Lambert statue will adorn the school's halls. The eastern schools will be the only ones competing for the trophy.

HOUSE PICKLE IN INCREASING APPROPRIATION

(Continued from Page One)

on its own resources in fixing the value of the mines it needed more help.

That was the opening for which Representative Goodwin has been waiting for, for days, indeed for months. He had in his possession a letter he received last summer from Commissioner Howe in which the latter had stated that the theory of the mine tax law was being followed by the commission in the assessment of mines; that there had only been a different classification of the mines and different factors were used. In the opinion of Mr. Goodwin, the mine tax law was therefore still in existence and there could be no more work for the commission than there had been.

Mr. Goodwin proceeded to extract from Mr. Zander an admission of the facts set forth in the letter of Mr. Howe. Perhaps if he had gone about it a little more directly he might have accomplished it, for following the statement of Mr. Zander, the purpose of Mr. Goodwin was germane and pertinent. But the obliquity of his method resulted in disaster. It appeared to Chairman Lines that Mr. Goodwin was trying to raise the ghost of the mine tax question which wrecked the last legislature and he declared the intercessors and Goodwin to be out of order. The latter held his place on the floor, replying to the chairman's order to be seated with the slogan "I have heard two years ago, Mr. Chairman, I have the floor and you know the rules."

After repeated orders to Mr. Goodwin to be seated, the chairman appealed to the sergeant at arms who advanced and laid his hand lightly on the arm of the representative, urging him to be seated. Mr. Goodwin continued talking for five minutes, the chairman repeating his ruling. At last he suggested that Mr. Goodwin had the right of appeal. Mr. Goodwin then took his seat and later appeared with the result that the chairman was upheld.

For Unrestricted Appropriation
Messrs. Zander and Howe stood for unrestricted appropriation. Mr. Kueckler, believing that the commission should not be handicapped by a lack of funds, opposed open appropriations as contrary to the business policy for either a private individual or the state.

It was at first asked by Mr. Zander that paragraph 4822 be stricken for all of the sub-divisions except that providing for the salaries of the commission but, later, the committee decided upon the Watson amendment adding to all other appropriations as much as the commission might need for emergencies.

Even then the committee was not satisfied with what was proposed and increased the appropriation for the chief clerk of the commission from \$2,100 to \$2,400 and the pay of "all other persons" from \$400 to \$500 for the biennium. An attempt was made to increase the appropriation for the meeting of the state board of equalization from \$600 to \$2,400, but that failed.

An Injected Incident
At this point, at the suggestion of Mr. Edwards of Yuma, Secretary Osborn was brought in to refute a rumor that he had sent out campaign matter in the packages containing automobile tags. Mr. Osborn said he was glad to speak on that subject. The automobile tag season was not synchronous with any political campaign; it did not begin until the campaign was over and he had not, therefore, and would not have done so, sent out any campaign matter in those packages. Nor had he ever sent out any campaign matter for which the state pays postage.

The committee then took up the sub-divisions relating to the office of the state treasurer, who according to the recently established custom, was sent for. Mr. Johnson was asked if he thought he had enough. He did not think so. His deputy ought to have \$2,400 a year instead of \$1,800 a year. That was given him, and after making suggestions regarding other increases in his department, he was excused.

A Turn Of The Tide
It was remembered then that the section which had appropriated \$25,000 for the state entomologist's department had not yet been raised and the committee reverted to that sub-division. It was proposed that it be increased to \$30,000, but before that was accomplished, a member said that he had since talked with a member of the horticultural commission who said that \$25,000 was enough and it was recalled that Professor Forbes, the head of the whole system, had stated that that sum was sufficient. A motion, therefore, to increase the appropriation was defeated.

The state veterinarian was then sent for to state how much more he wanted for his department than the com-

mittee on appropriations had provided. He wanted a good deal more for expenses and a member also suggested an increase of the official's salary from \$1,900 to \$2,400 a year, which was lost when it was put in the form of a motion. The mood of the committee was now strangely changed. A motion to increase the provision for his expenses from \$2,900 to \$3,000 was lost.

A feature of the consideration of the bill throughout the day was the "referring back" to some sub-division which it had been forgotten to raise. Before the house went into the committee of the whole several new bills were introduced as follows:

New Bills Presented

By Mr. Ruehman of Pima, for the relief of Albert Stiefel, by the appropriation of \$29.25 as payment for merchandise sold to the reform school.

By Mr. McCormick of Gila, providing for concurrent jurisdiction of justices' courts and police courts in incorporated towns in counties of the first, second and third classes.

By Mr. Ruehman, prohibiting wire fences within 100 feet of an electric light plant unless the fences were equipped with ground wires.

By Mr. Verdine of Yavapai, providing an appropriation of \$5,000 to make up the difference between the pay of the militia sent to the border and that received by the troops in the federal service.

By the committee on militia and the public defense, for the organization of the national guard to bring it up to federal requirements.

By Mr. Flake of Navajo, a proposed amendment to the constitution permitting two or more counties to consolidate themselves into a judicial district. This amendment is said to be the whiffing of time, not least surprising is the similarity of form and structure between the plays of Shakespeare and the modern photo drama.

To some readers there may even seem a shade of blasphemy in the comparison; certainly no two arts could as first sight appear more unlike. In Shakespeare the spoken poetry is all, the visual acting and setting are almost eliminated, whereas the moving picture by its very name eliminates the spoken word and tells its tale in pantomime. Yet the two nevertheless attain their end by strangely similar means, through a form and structure and system of technical devices closely parallel in each, and sharply in contrast with the methods of the modern stage. Among other things many of Shakespeare's most characteristic effects, to which the ordinary stage cannot do justice at all, have been brought to perfection through the medium of the motion picture. A public grown slowly dull to verbal suggestion remains easily susceptible to sight. The Elizabethan audience was trained to "imagine what it heard"; the modern audience is accustomed to believe its eyes.—Century.

SHAKESPEARE AND THE MOVIES
Among many references brought in by the whiffing of time, not least surprising is the similarity of form and structure between the plays of Shakespeare and the modern photo drama.

To some readers there may even seem a shade of blasphemy in the comparison; certainly no two arts could as first sight appear more unlike. In Shakespeare the spoken poetry is all, the visual acting and setting are almost eliminated, whereas the moving picture by its very name eliminates the spoken word and tells its tale in pantomime. Yet the two nevertheless attain their end by strangely similar means, through a form and structure and system of technical devices closely parallel in each, and sharply in contrast with the methods of the modern stage. Among other things many of Shakespeare's most characteristic effects, to which the ordinary stage cannot do justice at all, have been brought to perfection through the medium of the motion picture. A public grown slowly dull to verbal suggestion remains easily susceptible to sight. The Elizabethan audience was trained to "imagine what it heard"; the modern audience is accustomed to believe its eyes.—Century.

SHAKESPEARE AND THE MOVIES
Among many references brought in by the whiffing of time, not least surprising is the similarity of form and structure between the plays of Shakespeare and the modern photo drama.

To some readers there may even seem a shade of blasphemy in the comparison; certainly no two arts could as first sight appear more unlike. In Shakespeare the spoken poetry is all, the visual acting and setting are almost eliminated, whereas the moving picture by its very name eliminates the spoken word and tells its tale in pantomime. Yet the two nevertheless attain their end by strangely similar means, through a form and structure and system of technical devices closely parallel in each, and sharply in contrast with the methods of the modern stage. Among other things many of Shakespeare's most characteristic effects, to which the ordinary stage cannot do justice at all, have been brought to perfection through the medium of the motion picture. A public grown slowly dull to verbal suggestion remains easily susceptible to sight. The Elizabethan audience was trained to "imagine what it heard"; the modern audience is accustomed to believe its eyes.—Century.

SHAKESPEARE AND THE MOVIES
Among many references brought in by the whiffing of time, not least surprising is the similarity of form and structure between the plays of Shakespeare and the modern photo drama.

To some readers there may even seem a shade of blasphemy in the comparison; certainly no two arts could as first sight appear more unlike. In Shakespeare the spoken poetry is all, the visual acting and setting are almost eliminated, whereas the moving picture by its very name eliminates the spoken word and tells its tale in pantomime. Yet the two nevertheless attain their end by strangely similar means, through a form and structure and system of technical devices closely parallel in each, and sharply in contrast with the methods of the modern stage. Among other things many of Shakespeare's most characteristic effects, to which the ordinary stage cannot do justice at all, have been brought to perfection through the medium of the motion picture. A public grown slowly dull to verbal suggestion remains easily susceptible to sight. The Elizabethan audience was trained to "imagine what it heard"; the modern audience is accustomed to believe its eyes.—Century.

SHAKESPEARE AND THE MOVIES
Among many references brought in by the whiffing of time, not least surprising is the similarity of form and structure between the plays of Shakespeare and the modern photo drama.

To some readers there may even seem a shade of blasphemy in the comparison; certainly no two arts could as first sight appear more unlike. In Shakespeare the spoken poetry is all, the visual acting and setting are almost eliminated, whereas the moving picture by its very name eliminates the spoken word and tells its tale in pantomime. Yet the two nevertheless attain their end by strangely similar means, through a form and structure and system of technical devices closely parallel in each, and sharply in contrast with the methods of the modern stage. Among other things many of Shakespeare's most characteristic effects, to which the ordinary stage cannot do justice at all, have been brought to perfection through the medium of the motion picture. A public grown slowly dull to verbal suggestion remains easily susceptible to sight. The Elizabethan audience was trained to "imagine what it heard"; the modern audience is accustomed to believe its eyes.—Century.

SHAKESPEARE AND THE MOVIES
Among many references brought in by the whiffing of time, not least surprising is the similarity of form and structure between the plays of Shakespeare and the modern photo drama.

To some readers there may even seem a shade of blasphemy in the comparison; certainly no two arts could as first sight appear more unlike. In Shakespeare the spoken poetry is all, the visual acting and setting are almost eliminated, whereas the moving picture by its very name eliminates the spoken word and tells its tale in pantomime. Yet the two nevertheless attain their end by strangely similar means, through a form and structure and system of technical devices closely parallel in each, and sharply in contrast with the methods of the modern stage. Among other things many of Shakespeare's most characteristic effects, to which the ordinary stage cannot do justice at all, have been brought to perfection through the medium of the motion picture. A public grown slowly dull to verbal suggestion remains easily susceptible to sight. The Elizabethan audience was trained to "imagine what it heard"; the modern audience is accustomed to believe its eyes.—Century.

SHAKESPEARE AND THE MOVIES
Among many references brought in by the whiffing of time, not least surprising is the similarity of form and structure between the plays of Shakespeare and the modern photo drama.

To some readers there may even seem a shade of blasphemy in the comparison; certainly no two arts could as first sight appear more unlike. In Shakespeare the spoken poetry is all, the visual acting and setting are almost eliminated, whereas the moving picture by its very name eliminates the spoken word and tells its tale in pantomime. Yet the two nevertheless attain their end by strangely similar means, through a form and structure and system of technical devices closely parallel in each, and sharply in contrast with the methods of the modern stage. Among other things many of Shakespeare's most characteristic effects, to which the ordinary stage cannot do justice at all, have been brought to perfection through the medium of the motion picture. A public grown slowly dull to verbal suggestion remains easily susceptible to sight. The Elizabethan audience was trained to "imagine what it heard"; the modern audience is accustomed to believe its eyes.—Century.

SHAKESPEARE AND THE MOVIES
Among many references brought in by the whiffing of time, not least surprising is the similarity of form and structure between the plays of Shakespeare and the modern photo drama.

To some readers there may even seem a shade of blasphemy in the comparison; certainly no two arts could as first sight appear more unlike. In Shakespeare the spoken poetry is all, the visual acting and setting are almost eliminated, whereas the moving picture by its very name eliminates the spoken word and tells its tale in pantomime. Yet the two nevertheless attain their end by strangely similar means, through a form and structure and system of technical devices closely parallel in each, and sharply in contrast with the methods of the modern stage. Among other things many of Shakespeare's most characteristic effects, to which the ordinary stage cannot do justice at all, have been brought to perfection through the medium of the motion picture. A public grown slowly dull to verbal suggestion remains easily susceptible to sight. The Elizabethan audience was trained to "imagine what it heard"; the modern audience is accustomed to believe its eyes.—Century.

SHAKESPEARE AND THE MOVIES
Among many references brought in by the whiffing of time, not least surprising is the similarity of form and structure between the plays of Shakespeare and the modern photo drama.

To some readers there may even seem a shade of blasphemy in the comparison; certainly no two arts could as first sight appear more unlike. In Shakespeare the spoken poetry is all, the visual acting and setting are almost eliminated, whereas the moving picture by its very name eliminates the spoken word and tells its tale in pantomime. Yet the two nevertheless attain their end by strangely similar means, through a form and structure and system of technical devices closely parallel in each, and sharply in contrast with the methods of the modern stage. Among other things many of Shakespeare's most characteristic effects, to which the ordinary stage cannot do justice at all, have been brought to perfection through the medium of the motion picture. A public grown slowly dull to verbal suggestion remains easily susceptible to sight. The Elizabethan audience was trained to "imagine what it heard"; the modern audience is accustomed to believe its eyes.—Century.

SHAKESPEARE AND THE MOVIES
Among many references brought in by the whiffing of time, not least surprising is the similarity of form and structure between the plays of Shakespeare and the modern photo drama.

To some readers there may even seem a shade of blasphemy in the comparison; certainly no two arts could as first sight appear more unlike. In Shakespeare the spoken poetry is all, the visual acting and setting are almost eliminated, whereas the moving picture by its very name eliminates the spoken word and tells its tale in pantomime. Yet the two nevertheless attain their end by strangely similar means, through a form and structure and system of technical devices closely parallel in each, and sharply in contrast with the methods of the modern stage. Among other things many of Shakespeare's most characteristic effects, to which the ordinary stage cannot do justice at all, have been brought to perfection through the medium of the motion picture. A public grown slowly dull to verbal suggestion remains easily susceptible to sight. The Elizabethan audience was trained to "imagine what it heard"; the modern audience is accustomed to believe its eyes.—Century.

SHAKESPEARE AND THE MOVIES
Among many references brought in by the whiffing of time, not least surprising is the similarity of form and structure between the plays of Shakespeare and the modern photo drama.

To some readers there may even seem a shade of blasphemy in the comparison; certainly no two arts could as first sight appear more unlike. In Shakespeare the spoken poetry is all, the visual acting and setting are almost eliminated, whereas the moving picture by its very name eliminates the spoken word and tells its tale in pantomime. Yet the two nevertheless attain their end by strangely similar means, through a form and structure and system of technical devices closely parallel in each, and sharply in contrast with the methods of the modern stage. Among other things many of Shakespeare's most characteristic effects, to which the ordinary stage cannot do justice at all, have been brought to perfection through the medium of the motion picture. A public grown slowly dull to verbal suggestion remains easily susceptible to sight. The Elizabethan audience was trained to "imagine what it heard"; the modern audience is accustomed to believe its eyes.—Century.

SHAKESPEARE AND THE MOVIES
Among many references brought in by the whiffing of time, not least surprising is the similarity of form and structure between the plays of Shakespeare and the modern photo drama.

To some readers there may even seem a shade of blasphemy in the comparison; certainly no two arts could as first sight appear more unlike. In Shakespeare the spoken poetry is all, the visual acting and setting are almost eliminated, whereas the moving picture by its very name eliminates the spoken word and tells its tale in pantomime. Yet the two nevertheless attain their end by strangely similar means, through a form and structure and system of technical devices closely parallel in each, and sharply in contrast with the methods of the modern stage. Among other things many of Shakespeare's most characteristic effects, to which the ordinary stage cannot do justice at all, have been brought to perfection through the medium of the motion picture. A public grown slowly dull to verbal suggestion remains easily susceptible to sight. The Elizabethan audience was trained to "imagine what it heard"; the modern audience is accustomed to believe its eyes.—Century.

SHAKESPEARE AND THE MOVIES
Among many references brought in by the whiffing of time, not least surprising is the similarity of form and structure between the plays of Shakespeare and the modern photo drama.

To some readers there may even seem a shade of blasphemy in the comparison; certainly no two arts could as first sight appear more unlike. In Shakespeare the spoken poetry is all, the visual acting and setting are almost eliminated, whereas the moving picture by its very name eliminates the spoken word and tells its tale in pantomime. Yet the two nevertheless attain their end by strangely similar means, through a form and structure and system of technical devices closely parallel in each, and sharply in contrast with the methods of the modern stage. Among other things many of Shakespeare's most characteristic effects, to which the ordinary stage cannot do justice at all, have been brought to perfection through the medium of the motion picture. A public grown slowly dull to verbal suggestion remains easily susceptible to sight. The Elizabethan audience was trained to "imagine what it heard"; the modern audience is accustomed to believe its eyes.—Century.



USED CARS—

At prices that will make you open the strings of your purse immediately—
SEE THEM TODAY—TOMORROW WILL BE TOO LATE

TWO CHALMERS—Self starters and in perfect condition. SEE THESE.

1917 STUDEBAKER "6"—Has been driven only two thousand miles and is now in absolutely perfect condition. Goodyear Cord Tires, oversize all around. The best used-car buy in town.

CASE "40"—A car you will like if you see it.

INDIANA TRUCK—A one-toner with new front and rear tires. Equipped with a Master Carburetor, in perfect shape mechanically.

We Need Money—No Room to Keep Them

HUDSON SALES CO.

Phone 1386

THESE CARS CAN BE SEEN AT

306 North Central

or

334 East Washington St.

meet a need felt in the counties of Navajo and Apache.

By Mr. Flake, amending the law for the promotion of the state welfare by permitting the state to enter into contracts. This is a referred measure.

By Mr. Goodwin, relating to state government.

When Knighthood Was in Flower
In the course of the afternoon, a large body of Knight Templar visited the house, which was then in committee of the whole. The committee rose and the house received the visitors, who in the uniform of their order and under command of Grand Commander H. T. Southworth, filed into the room and stationed themselves across the end and sides of the chamber. Past Grand Commander E. N. Fredericks of Prescott, on the part of the knights, said the respects of the order to the house and especially to Speaker Johns, himself a past grand commander. The speaker responded and after an address by the grand commander, the visitors filed out.

By Mr. McCormick of Gila, providing for concurrent jurisdiction of justices' courts and police courts in incorporated towns in counties of the first, second and third classes.

By Mr. Ruehman, prohibiting wire fences within 100 feet of an electric light plant unless the fences were equipped with ground wires.

By Mr. Verdine of Yavapai, providing an appropriation of \$5,000 to make up the difference between the pay of the militia sent to the border and that received by the troops in the federal service.

By the committee on militia and the public defense, for the organization of the national guard to bring it up to federal requirements.

By Mr. Flake of Navajo, a proposed amendment to the constitution permitting two or more counties to consolidate themselves into a judicial district. This amendment is said to be the whiffing of time, not least surprising is the similarity of form and structure between the plays of Shakespeare and the modern photo drama.

To some readers there may even seem a shade of blasphemy in the comparison; certainly no two arts could as first sight appear more unlike. In Shakespeare the spoken poetry is all, the visual acting and setting are almost eliminated, whereas the moving picture by its very name eliminates the spoken word and tells its tale in pantomime. Yet the two nevertheless attain their end by strangely similar means, through a form and structure and system of technical devices closely parallel in each, and sharply in contrast with the methods of the modern stage. Among other things many of Shakespeare's most characteristic effects, to which the ordinary stage cannot do justice at all, have been brought to perfection through the medium of the motion picture. A public grown slowly dull to verbal suggestion remains easily susceptible to sight. The Elizabethan audience was trained to "imagine what it heard"; the modern audience is accustomed to believe its eyes.—Century.

SHAKESPEARE AND THE MOVIES
Among many references brought in by the whiffing of time, not least surprising is the similarity of form and structure between the plays of Shakespeare and the modern photo drama.

To some readers there may even seem a shade of blasphemy in the comparison; certainly no two arts could as first sight appear more unlike. In Shakespeare the spoken poetry is all, the visual acting and setting are almost eliminated, whereas the moving picture by its very name eliminates the spoken word and tells its tale in pantomime. Yet the two nevertheless attain their end by strangely similar means, through a form and structure and system of technical devices closely parallel in each, and sharply in contrast with the methods of the modern stage. Among other things many of Shakespeare's most characteristic effects, to which the ordinary stage cannot do justice at all, have been brought to perfection through the medium of the motion picture. A public grown slowly dull to verbal suggestion remains easily susceptible to sight. The Elizabethan audience was trained to "imagine what it heard"; the modern audience is accustomed to believe its eyes.—Century.

SHAKESPEARE AND THE MOVIES
Among many references brought in by the whiffing of time, not least surprising is the similarity of form and structure between the plays of Shakespeare and the modern photo drama.

To some readers there may even seem a shade of blasphemy in the comparison; certainly no two arts could as first sight appear more unlike. In Shakespeare the spoken poetry is all, the visual acting and setting are almost eliminated, whereas the moving picture by its very name eliminates the spoken word and tells its tale in pantomime. Yet the two nevertheless attain their end by strangely similar means, through a form and structure and system of technical devices closely parallel in each, and sharply in contrast with the methods of the modern stage. Among other things many of Shakespeare's most characteristic effects, to which the ordinary stage cannot do justice at all, have been brought to perfection through the medium of the motion picture. A public grown slowly dull to verbal suggestion remains easily susceptible to sight. The Elizabethan audience was trained to "imagine what it heard"; the modern audience is accustomed to believe its eyes.—Century.

SHAKESPEARE AND THE MOVIES
Among many references brought in by the whiffing of time, not least surprising is the similarity of form and structure between the plays of Shakespeare and the modern photo drama.

To some readers there may even seem a shade of blasphemy in the comparison; certainly no two arts could as first sight appear more unlike. In Shakespeare the spoken poetry is all, the visual acting and setting are almost eliminated, whereas the moving picture by its very name eliminates the spoken word and tells its tale in pantomime. Yet the two nevertheless attain their end by strangely similar means, through a form and structure and system of technical devices closely parallel in each, and sharply in contrast with the methods of the modern stage. Among other things many of Shakespeare's most characteristic effects, to which the ordinary stage cannot do justice at all, have been brought to perfection through the medium of the motion picture. A public grown slowly dull to verbal suggestion remains easily susceptible to sight. The Elizabethan audience was trained to "imagine what it heard"; the modern audience is accustomed to believe its eyes.—Century.